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He Was Wounded For Our Transgressions: SATB Choir

Dale Grotenhuis
Dordt College

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HE WAS WOUNDED FOR OUR TRANSGRESSIONS

SATB voices

Carl Heinrich Graun, 1751-1759
Edited by Dale Grotenhuis

$\text{♩} = 80$

Keyboard

mf

5 *mf*

S He _____ was wound - - -

A _____

T *mf*
He _____ was wound - - -

B _____

10

- ed for our trans-gres-sions, *mf*
He was wound -

- ed for our trans-gres-sions, *mf*
He was

15

and for our in - i - qui - ties, -
- ed for our trans -
and for our in -
wound - ed for

and for our in - i - qui - ties he was

gres - sions, and for our in - i - qui - ties he was

i - qui - ties, and for our in - i - qui -

our trans-gres-sions, and for our in - i - qui -

bruised, he was bruised, he was bruised, he was bruised, he was

bruised, he was bruised, he was bruised, was bruised, was

ties was bruised, was bruised, was bruised, was

ties was bruised, was bruised, was bruised, was

27 *f*

bruised, — he — was bruised. On him was the chas - tise -

bruised, — he — was bruised. On him was the chas - tise -

bruised, — he — was bruised. On him was the chas - tise -

bruised, — he — was bruised.

32

ment,

ment,

ment,

the chas-tise-ment that

the chas-tise-ment that made — us

the chas-tise-ment that made — us whole,

35 *mf*

the chas-tise-ment that made _____ us, whole, _____ that _____

made _____ us, made _____ us whole, _____ that _____

whole, _____ us whole, that _____

the chas-tise-ment that made, the chas-tise-ment that

38 *f*

_____ made _____ us whole, and with his stripes _____

_____ made _____ us whole,

_____ made _____ us whole,

made, the chas-tise-ment that made us whole,

we are
and with his stripes

This system contains measures 42 through 45. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one flat (B-flat). The vocal line begins with a melodic phrase in measure 42, followed by rests in measures 43 and 44, and then continues in measure 45. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The bass line consists of whole notes and rests.

46
healed, and with his stripes we are healed, healed,
and with his stripes

This system contains measures 46 through 49. It continues the musical themes from the previous system. The vocal line has lyrics in measures 46 and 47, followed by rests in measures 48 and 49. The piano accompaniment and bass line continue their respective parts, providing a full harmonic texture. The key signature remains one flat.

50 7

and with his stripes we are healed, are

we are healed, healed,

and with his stripes

and with his stripes

54

healed, we are healed,

and with his stripes we are healed, and with his stripes

we are healed, healed,

we are

58

and with his stripes _____

_____ we are _____ healed, _____ and with his _____

and with his stripes we we, we,

healed, and with his stripes we we, we,

62

_____ we

stripes, _____ and with his _____ stripes, with his

we, we, and with his stripes _____

we, we,

66 9

we, we are healed,

stripes we are

we are

and with his stripes

70

and with his stripes,

healed, and with his stripes we are healed, with his

healed, healed, and with his stripes we are

with his stripes, we we are

74

we are

stripes we, we, and with his stripes

healed, and with his stripes, with his stripes we,

healed, and with his stripes, with his stripes

78

healed, and with his stripes, and with his stripes

we are healed, and with his stripes, and with his stripes

we, we, we, and with his stripes

82

we are healed, and with his stripes we are stripes, and with his stripes, and with his stripes and with his stripes stripes we are healed, and with his

86 rit. Broadly rit.

healed, with his stripes we are healed. stripes we are healed, with his stripes we are healed. we are healed, with his stripes we are healed. stripes we are healed, with his stripes we are healed.